

MUS
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1881

MUSIKALISKA KONSTFÖRENINGEN.

KATOLSK MESSA.

KOMPONERAD FÖR

FYRA SOLORÖSTER, CHÖR OCH ORCHESTER

AF

AUGUST SÖDERMAN.

KLAVERUTDRAG MED TEXT.

STOCKHOLM, 1881.

MUSIKALISKA KONSTFÖRENINGEN.

— $\frac{H}{P}$ 278 —

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700 1/27/05 Naumburg

MISSA SOLEMNIS.



Abbreviature.

Vi.	Violino.
A.	Viola alta.
Vc.	Violoncello.
Cb.	Contrabasso.
Fl.	Flauto.
Ob.	Oboe.
Cl.	Clarinetto.
Cl.B.	Clarinetto basso.
Fg.	Fagotto.
C.	Corno.
Tr.	Tromba.
Trb.	Trombone.
Tp.	Timpani.
Str.	Stromenti d'arco.
Legno.	Stromenti da fiato di legno.
Harm.	Stromenti da fiato di ottone.
Orch.	Orchestra.

MISSA.**I. Kyrie.**

Aug. Söderman.

Soprano. **SOLI.**

Alto.

Tenore.

Basso.

Soprano. **CORO.**

Alto.

Tenore.

Basso.

Pianoforte.

Trb. *p*

Trp. *p*

A.V. Ch. *pp*

CORO.

Ky - - ri-e, Ky-ri-e.

Ky - - ri-e, Ky-ri-e.

Ky - - ri-e, Ky-ri-e.

Ky - - ri-e, Ky-ri-e.

f Tr. *p* Trp.

This musical score is for a Kyrie eleison, featuring vocal parts and piano accompaniment. The score is written in B-flat major (two flats) and 4/4 time. It consists of four systems of staves.

System 1: Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with a melodic line on the word "Kyrie". The piano accompaniment features a marcato (marked) section with a piano (p) dynamic.

System 2: Four vocal staves and a piano accompaniment. The vocal parts continue the melodic line. The piano accompaniment features a marcato section with a piano (p) dynamic.

System 3: Four vocal staves and a piano accompaniment. The vocal parts continue the melodic line. The piano accompaniment features a marcato section with a piano (p) dynamic.

System 4: Four vocal staves and a piano accompaniment. The vocal parts continue the melodic line. The piano accompaniment features a marcato section with a piano (p) dynamic.

Instrumentation and Dynamics:

- Vocal parts: Soprano, Alto, Tenor, Bass.
- Piano accompaniment: A.Vc. Cb. (Acoustic Violoncello and Contrabass).
- Orchestra: Orch. (Orchestra).
- Trumpet: Tr. (Trumpet).
- Violoncello and Contrabass: Vc. Cb. (Violoncello and Contrabass).
- Dynamics: *mf* (mezzo-forte), *p* (piano), *f* (forte), *marcato* (marked).

Ky - - ri - e e - - - le - ³ - ³ i - - son.

le - - - i - - son, e - - - le - ³ - ³ i - - son, e ³ - le - i -

VI.I.

Ky - - ri - e e - - - le - ³ - ³ i - - son, e - - -

son.

VI.II.

mf Ky - - ri - e e - - -

mf Trb.

le - ³ - ³ i - - son.

le - ³ - ³ i - - son.

4 C.

Str. cresc.

This musical score is for a setting of the Kyrie eleison. It features a SATB choir and piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked 'Allegretto' and the meter is 3/4. The score is divided into two systems. The first system contains the vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment. The vocal parts enter with a melodic line, and the piano accompaniment provides harmonic support. The second system continues the vocal parts and includes a section for the piano and orchestra, marked 'Orch.'.

System 1:

- Vocal Parts:** Soprano, Alto, Tenor, and Bass. The lyrics are "Ky - ri - e, Ky - ri - e, Ky - ri - e." The vocal lines are written in treble and bass staves.
- Piano Accompaniment:** Written in grand staff (treble and bass). It includes dynamic markings such as *f* (forte) and *ff* (fortissimo).

System 2:

- Vocal Parts:** Continuation of the vocal lines from the first system.
- Piano and Orchestra:** The piano part continues, and the orchestra enters with a section marked *ff* *Orch.* (fortissimo).

SOLI.

dolce sostenuto
Chri - ste e - le - i - son, e - le - - i - - son, Chri - ste,

dolce sostenuto
Chri - ste e - le - i - son, e - le - - i - - son, Chri - ste,

dolce sostenuto
Chri - ste e - le - i - son, e - le - - i - - son, Ohri - ste,

dolce sostenuto
Chri - ste e - le - i - son, e - le - - i - - son, Chri - ste,

vi. *pdolce* *Cl.* *Fg.* *Str.* *Logno.*

[illegible]

le - i - son, *p* Chri - ste, Chri - ste e - le - i -

le - i - son, *pp* Chri - ste, Chri - ste e - le - i -

p Chri - ste e - le - i - son, Chri - ste e -

Chri - ste e - le - i - son, Chri - ste e -

Christe e - le - i - son, Chri - ste e -

Christe e - le - i - son, Chri - ste e -

Legno. *p* Chri - ste e - le - i - son.

Chri - ste e - le - i - son.

son, Chri - ste e - le - i - son.

son, Chri - ste e - le - i - son.

le - i - son, Chri - ste e - le - i - son.

le - i - son, Chri - ste e - le - i - son.

le - i - son, Chri - ste e - le - i - son.

le - i - son, Chri - ste e - le - i - son.

le - i - son, Chri - ste e - le - i - son.

Str. *Legno.* *Harm.* *ff*

SOLI.

p Chri - ste e - le - i - son, e - le - i - son.
p Chri - ste e - le - i - son, e - le - i - son.
p Chri - ste e - le - i - son, e - le - i - son.
p Chri - ste e - le - i - son, e - le - i - son.

Str. Fl. Cl.
p sosten.
Fg.

A.Vc. Cb.

CORO.

f Ky - ri - e,
f Ky - ri - e,
f Ky - ri - e,
f Ky - ri - e,

ff Ky - ri - e,
ff Ky - ri - e,
ff Ky - ri - e,
ff Ky - ri - e,

Orch.

SOLI.

p dolce sosten. Chri - ste e - le - i - son, e - le - i - son,
p dolce sosten. Chri - ste e - le - i - son, e - le - i - son,
p dolce sosten. Chri - ste e - le - i - son, e - le - i - son,
p dolce sosten. Chri - ste e - le - i - son, e - le - i - son,

vi.
dolce
Fg.

Chri - ste, Chri - ste e - le - i - son.

Chri - ste, Chri - ste e - le - i - son.

Chri - ste, Chri - ste e - le - i - son.

Chri - ste, Chri - ste e - le - i - son.

Str. Legno.

CORO

Ky - ri - e, Ky - ri - e, Ky - ri - e,

Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e

Ky - ri - e, Ky - ri - e, Ky - ri - e,

Ky - ri - e, Ky - ri - e, Ky - ri - e,

Ky - ri - e, Ky - ri - e, Ky - ri - e,

Ky - ri - e, Ky - ri - e, Ky - ri - e,

VI. Cl.

ff Orch.

mf Trb.

Vc. Cb.

Ky - ri - e e - le - i - son, e - le - i - son,

VI. Fl.

son,
son, e - le - i - son.
Ky - ri - e e - le - i -
Ky - ri - e
mf
Ob. C.

A.F. 5.
Trb.

son, e - le - i - son.
e - le - i - son.
C.
Str.

ff Ky - ri - e,
ff Ky - ri - e.
f Ky - ri - e,
ff Ky - ri - e.
f Ky - ri - e,
ff Ky - ri - e.
ff Ky - ri - e,
ff Ky - ri - e.
Orch.
Trb. *p*
Tp.

This musical score is for a Kyrie eleison, featuring vocal soloists and piano accompaniment. The score is written in B-flat major (two flats) and 4/4 time. It begins with a piano introduction marked *marcato* and *pp* (pianissimo), featuring a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The vocal soloists enter with the text "Ky - ri - e, Ky - ri - e." in a *p* (piano) dynamic. The piano accompaniment provides harmonic support with chords and moving lines. The soloists' parts are marked *pp dolce* (pianissimo, dolce). The piano accompaniment includes a section marked *f* (forte) and *Tr.* (trio). The score concludes with a final piano accompaniment section marked *vi* (violin), *cl.* (clarinet), and *fr.* (French horn), with a *dolce* (dolce) marking.

12

marcato
pp 3

Ky - ri - e, Ky - ri - e.

p

Ky - ri - e, Ky - ri - e.

p

Ky - ri - e, Ky - ri - e.

p

Ky - ri - e, Ky - ri - e.

f Tr.

pp dolce

Chri - ste e - le - i - son, e - lei - son.

pp dolce

Chri - ste e - le - i - son, e - lei - son.

pp dolce

Chri - ste e - le - i - son, e - lei - son.

pp dolce

Chri - ste e - le - i - son, e - lei - son.

vi 3
dolce
cl.
fr.

Musical score for the hymn "Christe, Christe eleison". The score is written for vocal parts (Soprano, Alto, Tenor, Bass) and an orchestra. The key signature is B-flat major (two flats). The tempo is marked "Allegro" (Allegro). The lyrics are: "Chri - ste, Chri - ste e - - le - - i - son. -". The vocal parts are arranged in four staves, each with a vocal line and a piano accompaniment line. The orchestra part is at the bottom, featuring a piano accompaniment line and a string section. The score includes various musical notations such as notes, rests, and dynamic markings.

Score 14: Kyrie eleison

Lyrics: Kyrie eleison

Instrumentation: Piano and voices (Soprano, Alto, Tenor, Bass).

Key Signature: B-flat major (two flats).

Tempo/Character: The score includes a *rallent.* (rallentando) section.

Dynamic Markings: *f* (forte), *ff* (fortissimo).

Structure: The score is divided into two main systems. The first system contains the vocal parts and piano accompaniment. The second system contains the piano accompaniment and a *rallent.* section.

II. Gloria.

Allegro. M.M. $\text{♩} = 112$.

Soprano.
Alto.
Tenore.
Basso.

SOLI e CORO.

ff

Glo-ri-a, Glo-ri-a, Glo-ri-

Pianoforte.

ff marcato

Orch.

a in ex-cel-sis!

sempre ff

Glo-ri-a, Glo-ri-a, Glo-ri-a in ex-cel-

sis! Glo-ri-a, Glo-ri-a, Glo-ri-a,

ff **SOLI tacent.** *p*

Glo - ri - a in ex - cel - sis De - o, in ex - cel - sis De - o.

ff *p*

ff *p sost.* *vi.* *ve.*

dolce sosten. *cresc.*

Glo - ri - a in ex - cel - sis De - o in ter - ra

cresc.

Glo - ri - a in ex - cel - sis De - o et in ter - ra

cresc.

Glo - ri - a in ex - cel - sis De - o et in ter - ra

cresc.

Glo - ri - a in ex - cel - sis De - o et in ter - ra

SOLI.

CORO. *ff* Glo - ri - a. *ff*

Orch. *dolce sosten.* *cresc.*

f pax ho - mi - ni - bus, ho - mi - ni - bus, bo - nae vo - - lun -

f pax pax ho - mi - ni - bus, pax ho - mi - ni - bus, bo - nae vo - - lun -

f pax pax ho - mi - ni - bus, pax ho - mi - ni - bus, bo - nae vo - - lun -

f pax pax ho - mi - ni - bus, pax ho - mi - ni - bus, bo - nae vo - - lun -

Glo - ri - a.

f *ms.*

p ta - - - - - tis. *p* Glo - ri - a *cresc.* in ex - cel - sis

p ta - - - - - tis. *p* Glo - ri - a *cresc.* in ex - cel - sis

p ta - - - - - tis. *p* Glo - ri - a *cresc.* in ex - cel - sis

p ta - - - - - tis. *p* Glo - ri - a *cresc.* in ex - cel - sis

p Clar. VI. Orch. *dolce*

Vc.

De - o in ter - ra pax ho - mi - ni -
De - o et in ter - ra pax pax ho - mi - ni -
De - o et in ter - ra pax pax ho - mi - ni -
De - o et in ter - ra pax pax ho - mi - ni -

f Glo - ri - a. *f* Glo - ri - a.

cresc. *f*

bus, ho - mi - ni - bus, bo - nae vo - lun - ta -
bus, pax ho - mi - ni - bus, bo - nae vo - lun - ta -
bus, pax ho - mi - ni - bus, bo - nae vo - lun - ta -
bus, pax ho - mi - ni - bus, bo - nae vo - lun - ta -

Glo - ri - a.

m.s.

Four vocal staves and a piano accompaniment. The lyrics are: - tis. Glo - ri - a De - o. The piano part features arpeggiated chords and trills. Dynamics include *f* and *ff*. Trills are marked with *tr*.

- tis. Glo - ri - a De - o.

- tis. Glo - ri - a De - o.

- tis. Glo - ri - a De - o.

- tis. Glo - ri - a.

Glo - ri - a. Glo - ri - a. Glo - ri - a.

f *tr* *ff*

Two vocal staves for the CORO and a piano accompaniment. The lyrics are: Glo - ri - a in ex - cel - sis De - o, in ex - cel - sis. Dynamics include *p* and *cresc.*. The piano part features arpeggiated chords.

CORO. Glo - ri - a in ex - cel - sis De - o, in ex - cel - sis.

p *cresc.* *cresc.*

De - o, in ex - cel - sis De - - - - o.

Cl.
p *molto cresc.*
Fg.

This system contains the first two staves of music. The top staff is a vocal line with lyrics "De - o, in ex - cel - sis De - - - - o." The bottom staff is a piano accompaniment. The piano part begins with a whole rest, followed by a melodic line starting on a half note G4, marked with a piano (*p*) dynamic and a *molto cresc.* (much crescendo) instruction. A clarinet (Cl.) and fugue (Fg.) entry is indicated above the piano staff.

ff Glo - ri - a; Glo - ri - a,
ff

ff Orch. *marcato*

This system contains the third and fourth staves. The vocal line continues with "Glo - ri - a; Glo - ri - a," marked with a fortissimo (*ff*) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes, marked with a fortissimo (*ff*) dynamic and the instruction "Orch. marcato".

Glo - ri - a in ex - cel -

This system contains the fifth and sixth staves. The vocal line continues with "Glo - ri - a in ex - cel -". The piano accompaniment continues with the same rhythmic pattern. A large slur is placed over the piano staff, indicating a continuous melodic or harmonic line.

SOLI tacent.

sis! *ff* Glo-ri-a, Glo-ri-a, Glo-ri-a *p* in excelsis De-o,

ff *p*

in ex-cel-sis De-o, in ex-cel-sis De - o Glo-ri-a. *f*

Cl. *Str.*

Orch. dolce sosten. *cresc.*

f *tr.* *tr.*

Fl. Ob. Cl. *Str.* *tr.* *pc*

m.s. *c.*

SOLI.

Sopr. ————

Alt. *p* Cum san - cto tu - o Spi - ri - tu in Glo - ri - a

Ten. ———— *p* Cum san - cto Spi - ri -

Bass. ————

p Cum san - cto tu - o Spi - ri - tu

De - i Pa - tris, cum san -

tu in Glo - ri - a De - i Pa - tris, cum

Cum san - cto tu - o Spi - ri -

VI. Fl.

p Vc. Fg.

cresc. in glo - ri - a De - i Pa -

cto Spi - ri - tu in Glo - ri - a De - i

san - cto Spi - ri - tu in Glo - ri - a De - i

tu in Glo - ri - a, Glo - ri - a De - i

cresc. m.s. Trb.

SOLI.

Pa - tris.

Pa - tris.

Pa - tris.

Pa - tris.

CORO.

Cum san - cto Spi - ri - tu in Glo - ri - a De -

Cum san - cto Spi - ri - tu in Glo - ri - a De - i

Cum san - cto Spi - ri - tu in Glo - ri - a De - i

Cum san - cto Spi - ri - tu in Glo - ri - a De - i

Legno Vl. pizz.

marc.

marc. Cum

marc. Cum san -

marc. Cum

marc. Cum

marc. Cum

De - i Pa - tris.

Pa - tris in Glo - ri - a De - i Pa - tris.

Pa - tris De - i Pa - tris in Glo - ri - a De - i Pa - tris.

Pa - tris in Glo - ri - a De - i Pa - tris.

m.s.

m.d.

Str.

SOLI.

san - - cto Spi - ri - tu in Glo - - ri - a De - - i

- - cto Spi - ri - - tu in Glo - ri - a De - - i

san - - cto Spi - ri - tu in Glo - ri - a De - - i

san - cto Spi - ri - - tu in Glo - - ri - a De - - i

SOLI.

cresc. Pa - tris, cum san - - - cto Spi - ri - tu in

Pa - tris, cum *marc.* san - - - cto Spi - ri - tu in Glo - ri -

Pa - tris, cum san - cto Spi - - ri - - tu in Glo - - ri - -

Pa - tris, cum san - - - - cto Spi - - ri - -

CORO.

p Cum san - - - cto Spi - ri - tu in

p Cum san - - - cto Spi - ri - tu in Glo - ri -

p Cum san - cto Spi - - ri - - tu in Glo - - ri - -

p Cum san - - - - cto Spi - - ri - -

Str. Legno.

p C. Trb. *cresc.*

Glo - ri - a

a, in Glo - - ri - - a, in Glo - - - ri - a, in Glo - ri -

a, in Glo - - ri - - a, in Glo - - - ri - a, in Glo - ri -

tu in Glo - - ri - - a, in Glo - - - ri - a.

Glo - ri - a.

a, in Glo - - ri - - a, in Glo - - - ri - a, in Glo - ri -

a, in Glo - - ri - - a, in Glo - - - ri - a, in Glo - ri -

tu in Glo - - ri - - a, in Glo - - - ri - a.

f

De - i Pa - - tris. Lau - da - mus te, Be - ne - -

a, in Glo - ri - a De - i Pa - - tris. Lau - - da - mus

a, in Glo - ri - a De - i Pa - - tris. Lau - - da - mus

De - i Pa - - tris.

Lau - da - mus te, Be - ne - -

a, in Glo - ri - a.

Lau - - da - mus

a, in Glo - ri - a.

Lau - - da - mus

rallent. *a tempo* Str. Cl. *tr*

p *mf* *tr*

Fg.

di - ci - mus te, A - do - - ra - mus te, Glo - ri - fi - - ca - - - - - mus
te, Be - ne - di - - ci - mus te, A - do - - ra - mus te, Glo - ri - fi - - ca - mus
te, Be - ne - di - - ci - mus te, Glo - ri - fi - - ca - - - - - mus
Be - ne - di - - ci - mus te, Glo - ri - fi - - ca - - - - - mus
di - ci - mus te, A - do - - ra - mus te, Glo - ri - fi - - ca - - - - - mus
te, Be - ne - di - - ci - mus te, A - do - - ra - mus te, Glo - ri - fi - - ca - mus
te, Be - ne - di - - ci - mus te, Glo - ri - fi - - ca - - - - - mus
Be - ne - di - - ci - mus te, Glo - ri - fi - - ca - - - - - mus

The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with various ornaments and trills.

te. —
te. —
te. —
te. —
te. —
te. —
te. —
te. —

Legno *pp* *tr*
Str. *f* *tr*
Orch. *ff marc.*

The vocal parts continue with the word "te." followed by a long note. The piano accompaniment includes woodwinds, strings, and orchestra, with dynamic markings *pp*, *f*, and *ff marc.*

ff
Glo - ri - a, Glo - ri - a, Glo - ri - a in ex - cel -

The first system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The vocal line begins with a forte (*ff*) dynamic and the lyrics "Glo - ri - a, Glo - ri - a, Glo - ri - a in ex - cel -". The piano accompaniment features a series of chords and moving lines in both hands.

sis. Glo - ri - a, Glo - ri - a,

The second system of the musical score. The vocal line continues with the lyrics "sis. Glo - ri - a, Glo - ri - a,". The piano accompaniment includes a triplet of chords in the right hand, marked with a *ff* dynamic.

Glo - ri - a in ex - cel - sis.

ff marc.

The third system of the musical score. The vocal line concludes with the lyrics "Glo - ri - a in ex - cel - sis." The piano accompaniment features a triplet of chords in the right hand and a triplet of chords in the left hand, marked with a *ff marc.* dynamic. A small asterisk (*) is located at the bottom right of the system.

marc.

in ex-celsis De - o, in ex-cel-sis De - o, in ex-cel-sis De - - -

marc.

- - o Glo - ri - a, Glo - ri - a, — Glo - ri - a, — Glo - ri - a, —

fff

Glo-ri - a, Glo-ri - a. Glo - ri - a, — Glo-ri - a!

fff

III. Credo.

Andante. M. M. $\text{♩} = 66.$
sotto voce

Soprano.
Alto.
Tenore.
Basso.

CORO.

Pianoforte.

Cor.
p

Ad libitum
Tp.

cre - - - scen - - - do

ten - tem fa - cto - rem Coe - li et ter - ræ vi - si - bi - li - um om - ni - um et in - vi - si - bi - li -

cre - - - scen - - - do

mf

f

p

um. Et in u - num Do - minum. Je - sum Christum fi - li - um

p

molto cresc. *f*

De - i u - ni - ge - ni - tum et ex Pa - tre na - tum an - te om - ni - a sae -

molto cresc. *f*

mf *f* *mf*

ff marc.

- cu - la, De - um de De - - o,

ff marc. *Orch.* *Harm.*

ff marc.

lu - men de lu - - - mi - ne, De - um ve - rum de De - o ve - ro

8 Orch. *Harm.* *Orch.*

sempre ff

Ge-ni-tum non factum consub-stan-ti-a-lem Pa-tri per quem om-ni-a fa-cta sunt.

sempre ff

sempre ff

ff

Qui prop-ter nos ho-mines et prop-ter no-stram sa-lu-tem.

ff

Orch. *ff* Harm. Orch.

f

de-scen-dit de coe-lis.

p sotto voce

Et in-car-na-tus

p sotto voce

legato

p

p

Timp.

est de Spi-ri-tu sancto ex Ma-ri-a vir-gi-ne, et ho-mo factus est

cre - - - scen - - -

do Cru-ci-fixus e - ti-am pro no - bis sub Ponti - o Pi - la - to passus et se - pul - tus

f

do

mf *f* *ff* *mf* Legno

est et resur-rexit ter-ti-a di-e. Se - cun - dum scrip-tu-ras

ff

f *f* Legno

Et a - scen - dit in coelum se - det ad dex - teram Patris et i - terum ven - tu - rus

est cum glo - ri - a Ju - di - ca - re vi - vos et mor - tu - os, Cu - jus regni non e - rit

fi - nis cujus regni non e - rit fi - - - nis. —

C.
p
Tp.
p

pp

Et in spi - ri - tum sanctum Do - minum et vi - vi - fi - can - tem, qui ex

pp

p

Tr.

cre - - - - - scen - - - - - do

Patre Fi - li - o — que pro - ce - dit qui cum Pa - tre et fi - li - o si - mul A - do -

f

ff

cre - - - - - scen - - - - - do

f

ff Orch.

mf

Tr.

f trem. ad lib.

ra - tur et con - glo - ri - fi - ca - tur qui lo - - cu - tus est per pro - phe - tas

Et u - nam sanctam ca - tho - li - cam et a - po - sto - li - cam e - cle - siam

Con - fi - te - or u - num Bap - tis - ma in remis - sionem pecca - torum, et ex - pe - cto

re - sur - recti - o - nem mor - tu - o - rum et vi - tam ven - tu - ri sae - cu - li.

A - men. A - men.

trem.

IV. Offertorium.

Lento. M.M. $\text{♩} = 66$.

Cl. B.

Pianoforte.

p con espress.

Str.

Cl. Fg. C.

mf

Cb. Tp.

2

Cl. B.

con espress.

VI. pizz.

mf

Ob.

Cl. B. Fl. Cl. Fg. C. *p*

Fl. *dim.*

C. Trb. Fl. Cl. *p dolce*

Vi. pizz.

C. Trb. *mf* *ff* *m.d.*

Fl. Cl.

p dolce

VI. pizz.

Fg.

C.

mf

ff

m.d.

Trb.

Ob.

p dolce

mf

C. Fg.

Cl. B.

p

mf la

dim.

Str.

melodia marcato

Fl. Ob.
Cl. Fg. C.
Cb. Tp.

cresc. molto Harm.
ff

sost. ben legato
4 Vc.
due *Tea*
p *f*
Vc.

Cl. B.
dim. *con espress.*

rallentando
pp

V. Sanctus.

39

Andante. M.M. ♩ = 80

SOLI.

Soprano.
Alto.
Tenore.
Basso.

CORO.

Soprano.
Alto.
Tenore.
Basso.

Pianoforte.

Str. Cl.

C. Fg.

f *ff*

San - - - ctus San - - - ctus San - ctus

p marc.

Ple - - - ni sunt

p marc. Ple - ni sunt coe - - - li et

Ple - ni sunt coe - - - li et

Sanctus Do - minus

Do - minus De - - us Sa - ba - oth.

coe - - li et ter - - ra Glo - - ri - a tu - - a Ple - - ni sunt

ter - ra Glo - ri - a tu - - a Ple - - ni sunt coe - - li et

ter - ra Glo - ri - a tu - - a Ple - - ni sunt coe - - li et

De - us Sa - ba - oth. Ple - - ni sunt coe - - li

San - - ctus Do - - mi - nus De - us

f

coe - li et ter - - ra Glo - - ri - a, Glo - - ri - a tu - -

ter - - ra Glo - ri - a, Glo - - ri - a, # Glo - ri - a tu - -

ter - ra Glo - ri - a, Glo - - ri - a tu - -

et ter - ra Glo - - ri - a, Glo - - ri - a tu - -

Sa - ba - oth.

Str.

f cresc.

a. San - ctus Do - mi - nus

mf marc.

Ple - ni sunt coe - li et ter - ra Glo - ri - a tu - a.

mf marc.

Ple - ni sunt coe - li et ter - ra Glo - ri - a tu - a.

mf marc.

Ple - ni sunt coe - li et ter - ra Glo - ri - a

De - us Sa - ba - oth, De - us Sa - ba - oth.

Str. Cl. *mf* Fig. C.

Trb.

ff

De - us Sa - ba - oth

ff

Ple - ni sunt coe - li et ter - ra Glo - ri - a tu - a

Ple - ni sunt coe - li et ter - ra Glo - ri - a tu - a

tu - a. Ple - ni sunt coe - li et ter - ra Glo - ri - a

Ple - ni sunt coe - li, coe - li et ter - ra

Ple-ni sunt coe-li et ter-ra Glo-ri-a tu - - - a

Ple - - ni sunt coe-li et ter-ra Glo-ri-a tu - - - a

Ple - - ni sunt coe-li et ter-ra Glo - - ri - - a tu - - a

tu - - a, Glo - - ri - a tu - - - a

Glo - - ri - a, Glo - - ri - a, Glo - - ri - a tu - - a

Trb.

Ho-san - - - na Ho-san - - - na Ho-san - - - na

Ho-san - - - na Ho-san - - - na Ho-san - - - na

Ho-san - - - na Ho-san - - - na Ho-san - - - na

Ho-san - - - na Ho-san - - - na Ho-san - - - na

Orch.

m.s. Tr.

f
Ho - san - na,
in ex - cel - sis, Ho - san - - - na in ex - cel - - sis, Ho - san - - - na,
in ex - cel - sis, Ho - san - - - na in ex - cel - - sis, Ho - san - - - na,
in ex - cel - sis, Ho - san - - - na in ex - cel - - sis, Ho - san - - - na,
in ex - cel - sis, Ho - san - - - na in ex - cel - - sis, Ho - san - - - na,
in ex - cel - sis, Ho - san - - - na in ex - cel - - sis, Ho - san - - - na,

The first system of the musical score for page 43. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are "Ho - san - na, in ex - cel - sis, Ho - san - - - na in ex - cel - - sis, Ho - san - - - na,". The piano part includes a prominent arpeggiated figure in the right hand.

Ho - san - na, Ho - san - na, Ho - san - - - na, Ho - san - na
cre - - - - - scen - - - - - do
Ho - san - - - na, Ho - san - - - na, Ho - san - - - na, Ho - san - na
Ho - san - - - na, Ho - san - - - na, Ho - san - - - na, Ho - san - na
Ho - san - - - na, Ho - san - - - na, Ho - san - - - na, Ho - san - na
Ho - san - - - na, Ho - san - - - na, Ho - san - - - na, Ho - san - na
cre - - - - - scen - - - - - do

The second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are "Ho - san - na, Ho - san - na, Ho - san - - - na, Ho - san - na". The piano part includes a prominent arpeggiated figure in the right hand. The system concludes with a double bar line.

in ex-cel-sis, Ho-san-na in ex-cel-sis,

in ex-cel-sis, Ho-san-na in ex-cel-sis,

in ex-cel-sis, Ho-san-na in ex-cel-sis,

in ex-cel-sis, Ho-san-na in ex-cel-sis,

in ex-cel-sis, Ho-san-na in ex-cel-sis,

in ex-cel-sis, Ho-san-na in ex-cel-sis,

Ho-san-na, Ho-san-na, Ho-san-na, Ho-

mf Ho-san-na in ex-cel-sis,

mf Ho-san-na in ex-cel-sis,

p Ho-san-na in ex-cel-sis,

p Ho-san-na in ex-cel-sis,

pp

san - na, *pp*
Ho - san - na,
f marc.
Ho - san - na, Ho - san - na in ex -
f marc.
Ho - san - na, Ho - san - na in ex -
f marc.
Ho - san - na, Ho - san - na in ex -
f marc.
Ho - san - na, Ho - san - na in ex -
c.
mf
Tp.

dim.
Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na!
dim.
cel - sis!
dim.
cel - sis!
dim.
cel - sis!
dim.
cel - sis!
attacca.

VI. Benedictus.

Lento. M. M. $\text{♩} = 68.$

SOLI.

Soprano. Alto. *p sost.* Bene - di - ctus qui ve - nit in no - mine

Tenore. Basso. *p sost.*

CORO.

Soprano. Alto.

Tenore. Basso.

Pianoforte. *pp*

Do - mi - ni. Bene - di - ctus qui

pp sost. Be - ne - di - ctus, Be - ne - di - ctus, Be - ne - di - ctus,

pp sost.

ve - - nit in no - - - mi - ne Do - mi - ni

mf

Be - ne - di - ctus, Be - ne - di - ctus, Be - ne -

pp

Be - ne -

dolce

di - - ctus.

Fl. Cl.

ppp
Str. Fg.

SOLI.

di - ctus, Be - ne - di - ctus *dolce* Be - ne -
Be - ne - di - ctus, Be - ne - di - ctus

Vi. Solo. *p* *8*
Vc. Solo. *p*

di - ctus qui ve - nit in no - mi - ne Do - mi - ni.

f

CORO. *f marc.*
in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni.

f marc.

Fl. Cl. Fg.
Vc. *Vi.*

pp
in no - mi - ne

ff
in no - mi - ne Do - mi - ni

p dolce
Do - mi - ni. Be - ne - di - ctus qui

p dolce

molto cresc.
ve - nit in no - mi - ne Do - mi - ni qui ve - nit in no - mi - ne in

ff

molto cresc.

SOL

S

no - mi - ne Do - mi - ni. Be - ne - di - ctus, Be - ne -

di - ctus, Be - ne - di - ctus, Be - ne - di - ctus,

Fl. Cl.
pp sost.
Str. Fg.

Be - ne - di - ctus qui ve - nit in no - mi - ne

pp *CORO.* Do - mini. Be - ne - di - ctus, Be - ne - di - ctus, Be - ne - di - ctus. *SOLI.* Be - ne - di - ctus qui



mf ve - nit in no - mi - ne Do - mi - ni. *CORO.* Be - ne - di - ctus, Be - ne - di - ctus, Be - ne -



SOLI. Ho - san - na, Ho -

CORO. di - ctus Ho - san - na, Ho -

f *Orch.* *Tp.*



san - - na, Ho - - san - - na in ex - cel - sis Ho -

p

san - - na, Ho - - san - - na in ex - cel - sis

san - na, Ho - san - na.

rall.

pp *rall. dim.*

Ho - san - na, Ho - san - na.

pp *rall. dim.*

rall. *pp*

VII. Agnus Dei.

53

Allegro moderato. M.M. $\text{♩} = 100$.

Soprano. Alto.
Tenore. Basso.
Soprano. Alto.
Tenore. Basso.
Pianoforte.
Coro.
Sopran.
Alt.
Tenor.
Bass.
Str. m.d.

pp sost. *mf* *pp sost.* *mf* *p* *mf* *p* *f* *c.p* *mf* *f* *p* *mf*

A - gnus De - i, A - gnus De - i qui tol - lis pec - ca - ta, pec - ca - ta mundi.
A - gnus De - i, A - gnus De - i qui tol - lis pec - ca - ta mun - di.
A - gnus De - i qui tol - lis pec - ca - ta
A - gnus De - i qui tol - lis pec - ca - ta

mf
A - gnus De - i, A - gnus De -
ca - ta mun - di. A - gnus De - i, A - gnus De -
mun - di. A - gnus De - i, A - gnus De -
mun - di. A - gnus De - i, A - gnus De -

f marc.
Mi - se - re -

f *tr* *mf*
i qui tol - lis pec - ca - ta mun - di. A - gnus De - i qui
i qui tol - lis pec - ca - ta mun - di. A - gnus
i qui tol - lis pec - ca - ta mun - di.
i qui tol - lis pec - ca - ta mun - di.

re no - bis.

Ob. Cl. Str. Fg. Cl.

tol - - - - - lis pec - ca - - - - - ta mun - di, A - - - -

De - - - i qui tol - - - - - lis pec - ca - - - - - ta mun - di, A - - - -

pec - ca - - ta mun - di, A - - - -

A - - gnus De - i qui tol - lis pec - ca - ta mun - di, A - - - -

f marc.

∞

Mi - - - -

Str.

c.

Str.

Fg.

gnus De - - - i qui tol - - - - - lis pec - ca - - ta mun - di, qui tol - - - - - lis pec - ca - ta

gnus De - - - i qui tol - - - - - lis pec - ca - - ta mun - di, qui tol - - - - - lis pec - ca - ta

gnus De - - - - - i qui tol - - - - - lis pec - ca - ta mun - di, qui tol - - - - - lis pec - ca - ta

gnus De - - - - - i qui tol - - - - - lis pec - ca - - ta mun - di, qui tol - - - - - lis pec - ca - ta

se - - - - - re - - - - - re

Str.

Cl

mf

Str.

Fg.

mun - di. *mf marc.* A - gnus

mun - di. *mf marc.* A - gnus De - i qui tol - lis pec-

mun - di. *mf marc.* A - gnus De - i qui tol - lis pec-

no - bis.

mf marc. VI. Cl. A. Fg. Fg. Vc.

f A - gnus De - i. *rall.* *p* De -

De - i. *rall.* *p* A - gnus De -

ca - ta mun - di. *rall.* *p* A - gnus De -

ca - ta mun - di. *rall.* *p* A - gnus De -

rall. *p*

a tempo

f

i. A - gnus De - i qui tol - lis pec - ca - ta, pec - ca - ta

a tempo

f

i. A - gnus De - i qui tol - lis pec - ca - ta, pec - ca - ta

a tempo

f

i. A - gnus De - i qui tol - lis pec - ca - ta, pec - ca - ta

a tempo

f

i. A - gnus De - i qui tol - lis pec - ca - ta, pec - ca - ta

f sost. marc.

Bassi.

Mi - - - se - - - re - - -

f

a tempo

Trb.

marc. Bassi

mun - di A - - - gnus De - - i.

mun - di A - - - gnus De - - i.

mun - di A - - - gnus De - - i.

mun - di A - - - gnus De - - i.

re no - - - bis.

Str. Ob.

p dolce

cresc. molto

Vc. Fg.

Orch.

f

molto dim.

Trb. *pp*

Tp.

SOLI.

pp sost.

mf

A - gnus De - i, A - gnus De - i qui tol - lis pec - ca - ta pec - ca - ta

pp sost.

mf

C. Tp.

mf

p

SOLI.

mun - di.

p sost.

f

A - gnus De - i, A - gnus De - i qui tol - lis pec - ca - ta mun -

p sost.

f

p

mf

f

ff sost. e marc.

Do - - - na no - - - - -

ff sost. e marc.
ff sost. e marc.

di. Do - - - na no - - - - -

ff sost. e marc.

Str. Legno

ff marc.

Harm.

V

Detailed description: This system contains the first two systems of music. The first system has two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal staves have lyrics 'Do - - - na no - - - - -'. The piano accompaniment features a woodwind part (Str. Legno) and a harmonic part (Harm.). The second system is similar, with the vocal staves starting with 'di.' and the piano accompaniment continuing. The piano part has a 'ff marc.' marking.

- - - - - bis pa - - - - - cem

- - - - - bis pa - - - - - cem

V

Detailed description: This system contains the third and fourth systems of music. The third system has two vocal staves with lyrics '- - - - - bis pa - - - - - cem'. The piano accompaniment continues. The fourth system is similar, with the vocal staves continuing the lyrics. The piano part has a 'V' marking.

First system of musical notation. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The vocal parts have lyrics "A - - - - - men, A - - -". The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with a forte (*ff*) dynamic marking.

Second system of musical notation, continuing the first system. It also consists of four staves. The vocal parts have lyrics "- men, A - men, A - men, A - men,". The piano accompaniment continues with the same melodic and harmonic lines, featuring a crescendo leading to a forte (*ff*) dynamic marking.

p *ff*

A - men, A - - - - -

p *ff*

A - - - - -

ff *Pa.*

men, A - - - - - men, A - - men.

men, A - - - - - men, A - - men.

8va *

